

COMPOSITIONEN

VON

CARL OBERTHÜR.

	Mk.	Pf.
Für Harfe:		
Op. 57. No. 1. La Cascade. Etude caractéristique. Ges.	1	50
„ 91. Bel Chiaro di Luna. Impromptu	2	—
„ 93. Wiegenlied. Melodie	—	75
„ 106. Three characteristic Melodies	3	—
„ 116. Fantaisie brillante on motives of Flotow's Opera Martha (The last rose of summer)	3	—
„ 152. Chant du Soir. Impromptu	1	50
„ 153. Meditation. Musical sketch	1	75
„ 187. The Harpe that once through Tara's Hall	1	50
„ 188. Souvenir de Lucia di Lammermore	1	50
„ 342. Albumblätter. 3 musik. Skizzen	3	—

	Mk.	Pf.
Für Harfe od. Pianoforte mit Begleitung.		
Op. 119. Le pauvre petit Savoyarde. Romanze f. Clarinette u. Pfte od. Harfe	1	—
„ „ f. Flöte u. Pfte od. Harfe	1	—
„ „ f. Violine „ „	1	—
„ „ f. Viola „ „	1	—
„ „ f. Violoncello „ „	1	—
„ „ f. Fagott „ „	1	—

	Mk.	Pf.
Op. 175. Concertino f. Harfe u. Orch.-Begl.	16	—
„ „ „ „ m. Quart.-Begl.	10	—
„ „ „ „ m. Pfte.-Begl.	7	50

	Mk.	Pf.
Für Pianoforte.		
Op. 93. Wiegenlied. Melodie	—	75
„ 113. Trois Etudes mélodiques		
No. 1. Le Désir	1	—
No. 2. Romance	1	—
No. 3. L'invitation	1	—
„ 174. Sous la fenêtre. Serenade	—	75
„ 197. So Engel lieb. Lied ohne Worte	1	—

	Mk.	Pf.
Gesänge.		
Op. 157. Die Kreuzritter, für Sopr., Tenor und Bass mit Pianoforte ad libitum. Partitur	1	—
Stimmen	1	—
Drei Gesänge für vier Männerstimmen	1	50
No. 1. „Nun holt mir eine Kanne Wein.“		
No. 2. Das Posthorn: „Trarara, Trarara.“		
No. 3. Der Sänger aus der Ferne: „Siehst du dort die Wolken eilen.“		

Eigenthum des Verlegers.

Eingetragen in's Vereins-Archiv.

Den Verträgen gemäss deponirt.

Leipzig, Friedrich Hofmeister.

Druck von Hundertstund & Pries in Leipzig.

SOUVENIR
de
Lucia di Lammermoor.

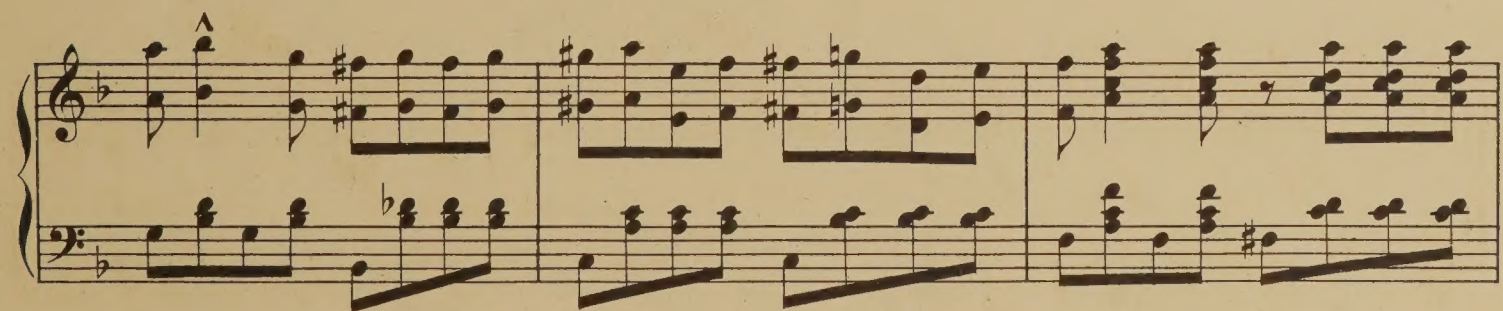
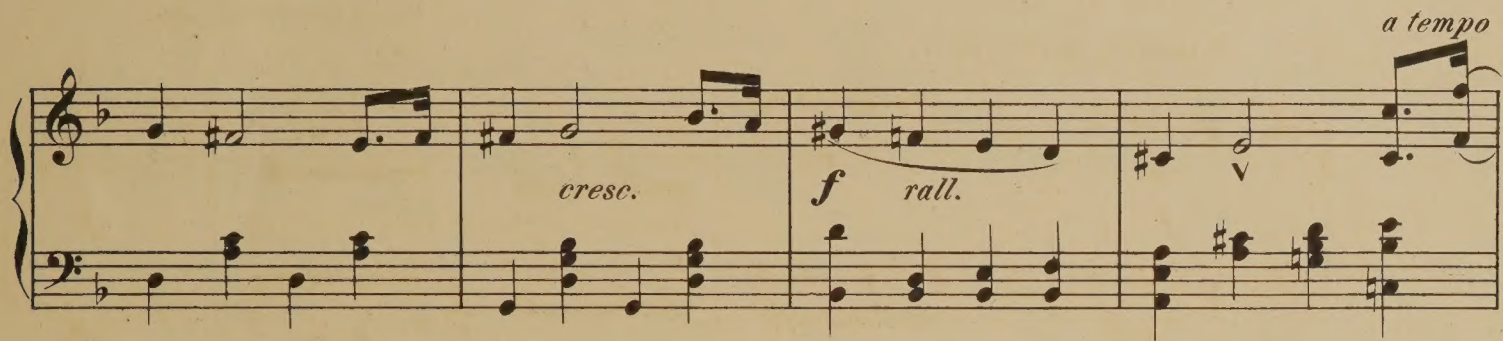
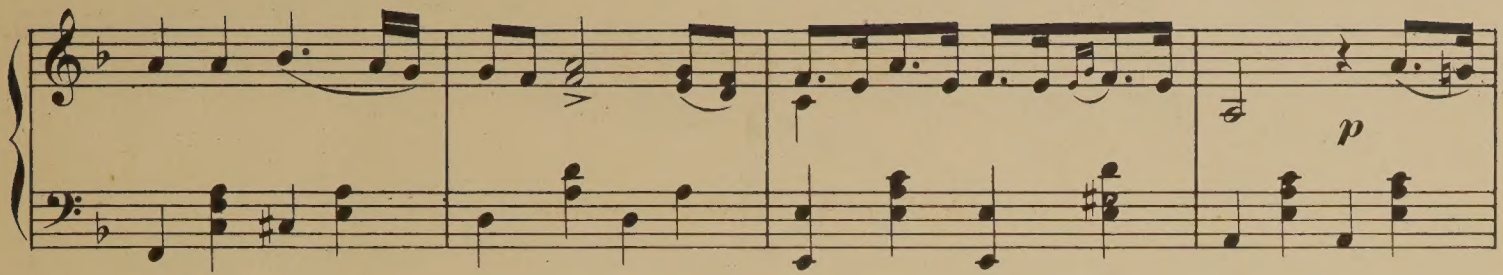
Charles Oberthür, Op. 188.

Allegro marcato.

[illegible]

Molto moderato ed espressivo.

L.H.



Con moto.

leggiere

D^b

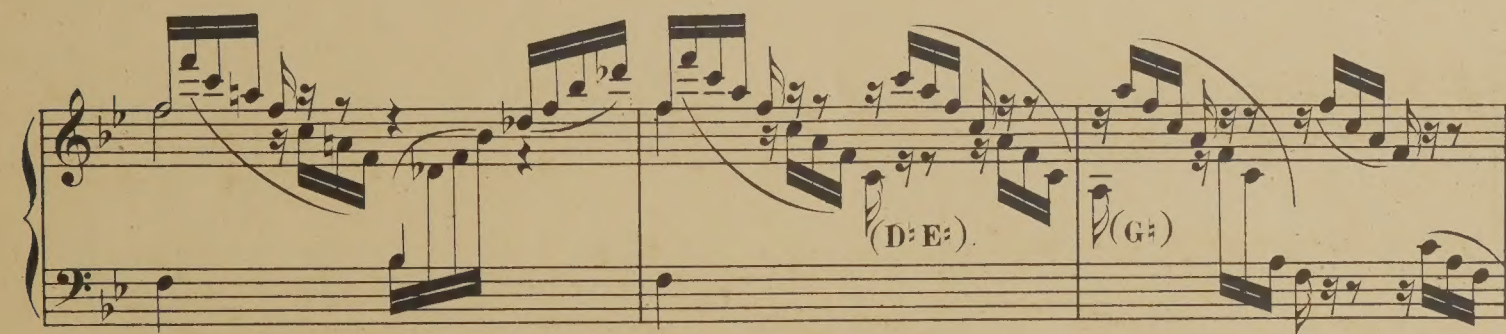
D^b

calando

a tempo

D^b G^b

marcato bene il canto



Larghetto.

First system of musical notation for the **Larghetto** section. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a series of chords and melodic lines. A dynamic marking *> con molto espress.* is present in the first measure.

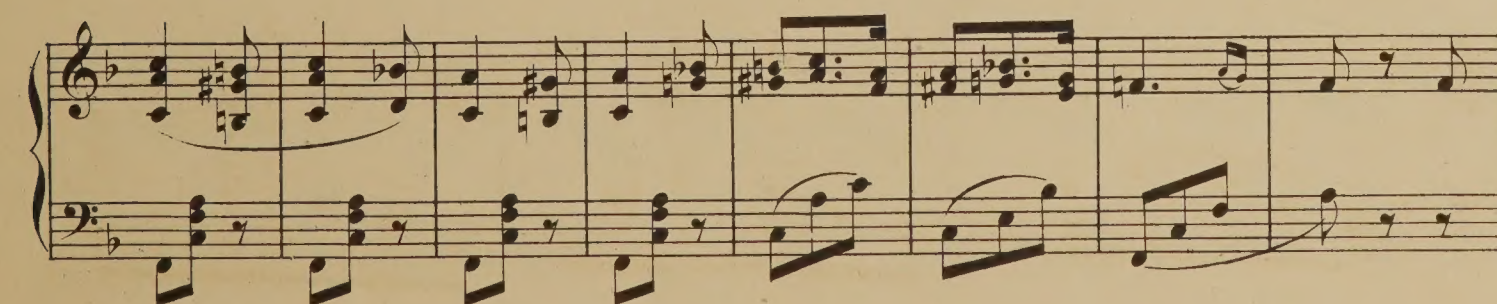
Second system of musical notation for the **Larghetto** section. It continues the grand staff with treble and bass clefs. The music includes a triplet of eighth notes in the treble staff in the first measure.

Third system of musical notation for the **Larghetto** section. It continues the grand staff. The music features a melodic line in the treble staff and chords in the bass staff. A dynamic marking *fz>* is present in the final measure. The instruction *molto string.* is written above the staff.

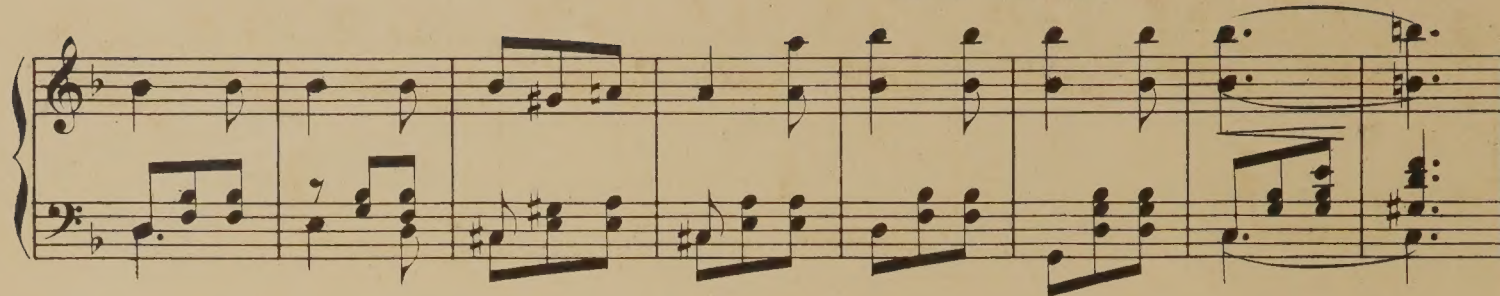
Fourth system of musical notation for the **Larghetto** section. It continues the grand staff. The music features a melodic line in the treble staff and chords in the bass staff. Dynamic markings *fz>* are present in the first and second measures. The instruction *sosten.* is written above the staff in the final measure.

Allegro.

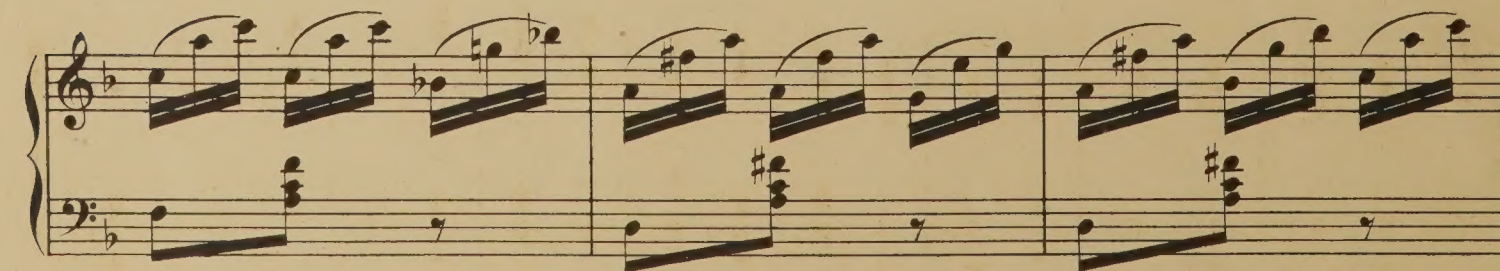
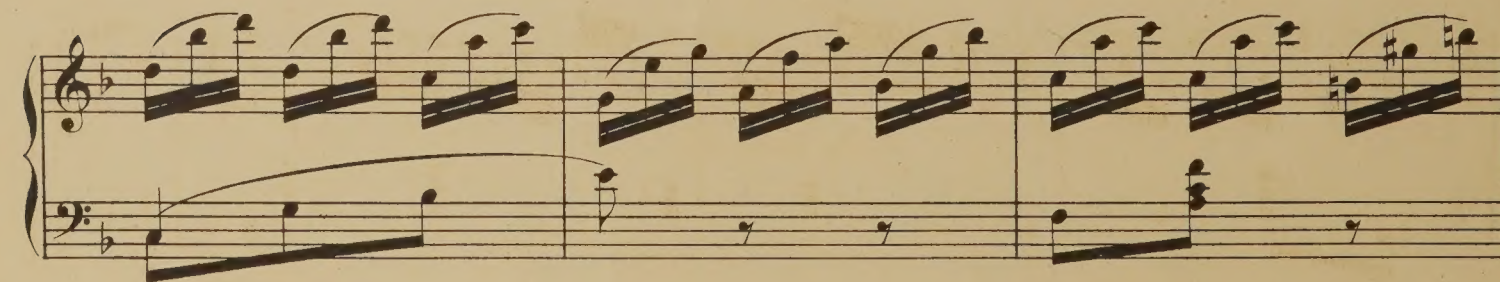
First system of musical notation for the **Allegro** section. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The music features a series of chords and melodic lines. A dynamic marking *dolce* is present in the second measure. A chord symbol *(D:A^b)* is written in the first measure.

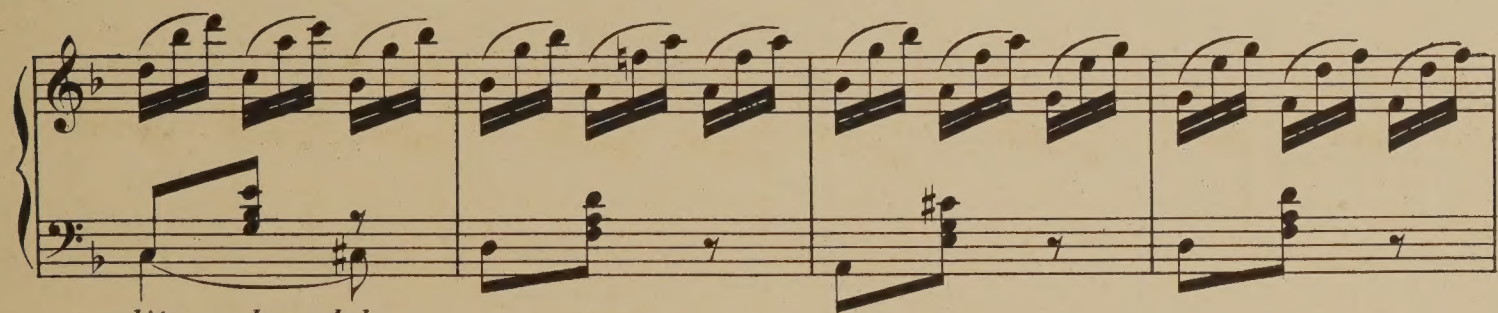
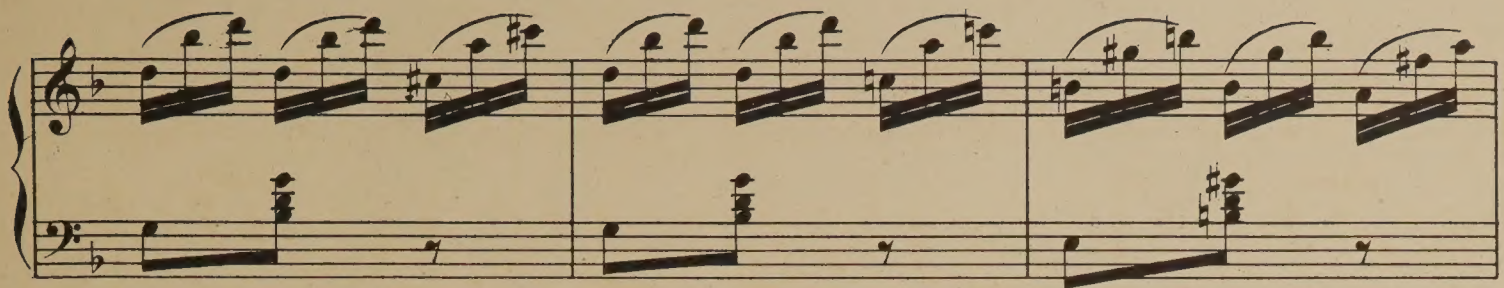


molto sostenuto



a tempo





liéz par la pedale



molto cresc.

